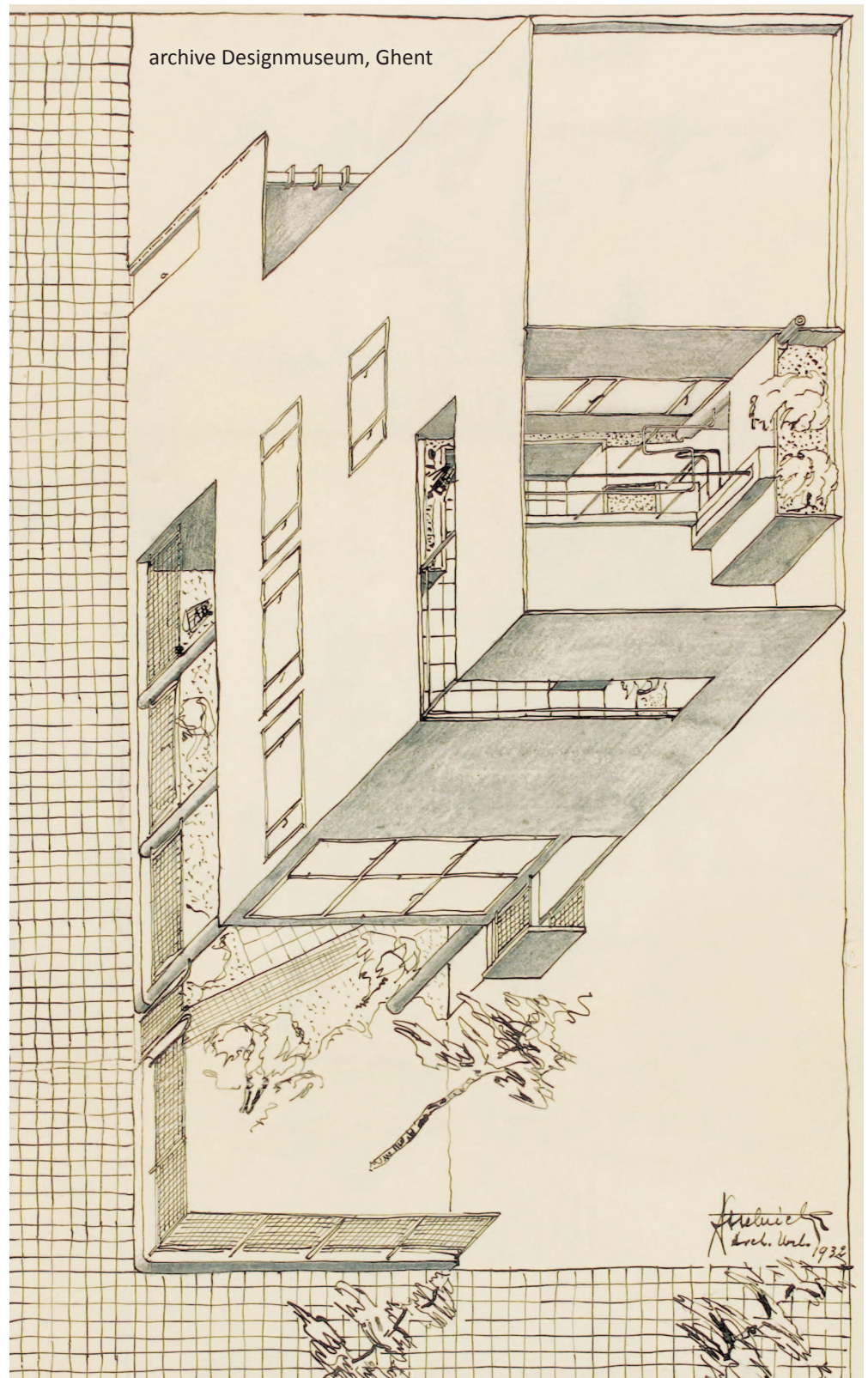


Yves De Bont

Abstract

The inclusion of the house Peeters by architect Gaston Eysselinck, along with his own house in Ghent, in the book *Gli Elementi dell'architettura Funzionale*¹ (1935) by Alberto Sartoris, meant that these buildings were among the top of modernism in Belgium. One of the great influences on Eysselinck, a modernist of the second generation, was Le Corbusier. From the beginning of the 1920s, Le Corbusier had developed the conceptual house *Citrohan*. Le Corbusier could not use the concept of *Citrohan* in the house Guiette in Antwerp, because the client wanted to situate the living area on the ground floor. A year later he built a clean version of *Citrohan* in the *Weissenhofsiedlung* in Stuttgart. Eysselinck, who visited the area during his honeymoon in 1930², took this house by Le Corbusier as an example for the house Peeters. So it is, along with the own house of architect Aumery Paul Michel, the purest example of *Citrohan* in Belgium. However, Le Corbusier was not the only inspiration for Eysselinck, who was very hungry for architecture. In the built-in storage there are noticeable influences of de Stijl movement and some stairs lean towards those in factories and boats.

CITROHAN IN BELGIUM: THE HOUSE PEETERS BY EYSSSELINCK, 1932

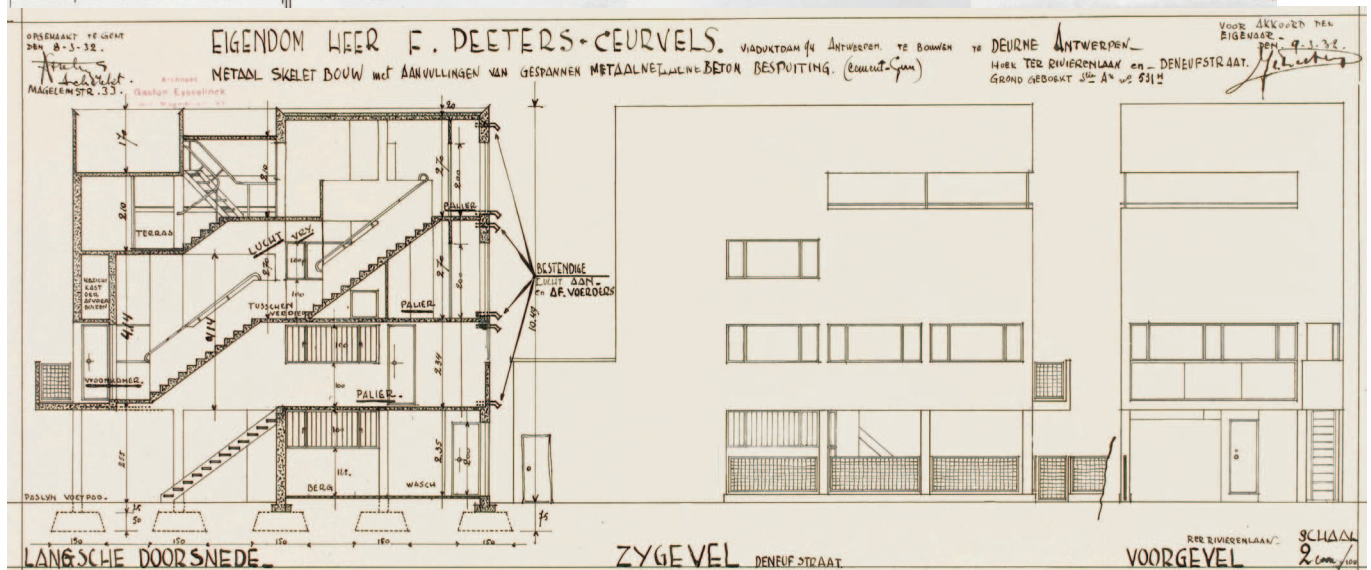
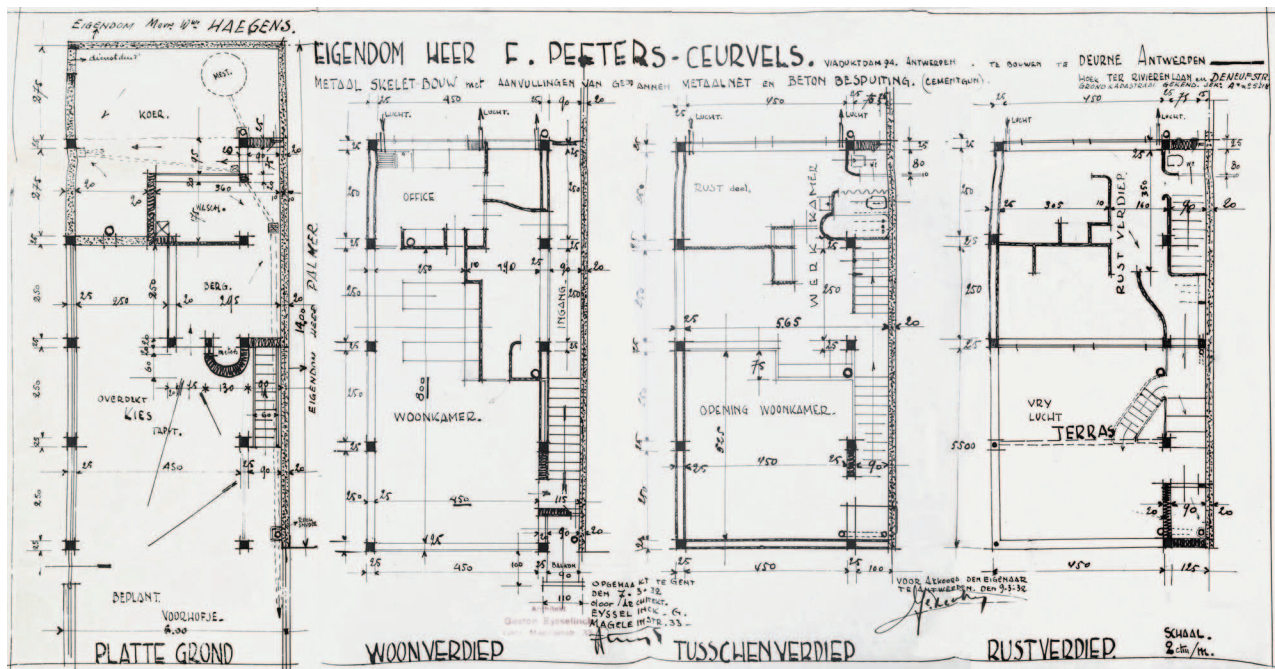


1. HOUSE PEETERS IN ARCHIVES

Building permit

When, in March 1932, Gaston Eysselinck submitted a planning permission for the home of Mr. and Mrs. Peeters-Ceurvels, he was only 24 years old. The end-of-terrace would be constructed on the corner of the *Ter Rivierenlaan* and the *De Neufstraat* in Deurne North, on the left against an existing two-storey house with a gable roof. It would consist of four layers with the narrow frontage oriented to the east and the long side to the south. The plan only provides a piece of 3 m of the outer wall toward the ground. For the rest, all facades are built on columns, also the rear, which hangs above the small courtyard. The structure was designed as metal framing with filling in a strung metal grid with concrete spraying (cement-gun). Eysselinck drew the walls between the columns on the plans double (not on the section). It is a house with the living area on the first floor and an outdoor staircase beneath the construction volume. It consists of four equal bays. On the first floor we find the living room with double height in bay one and two, the dining corner and the entrance in bay three and the kitchen and pantry in bay four. The office is located on the second floor in bay three and it overlooks the living room. Bay four contains the bedroom, which is accessible only through the bathroom. The roof terrace is situated on the third floor in bay one and two; the children's bedroom in bay three and the guestroom in bay four. Half of the roof is covered with an additional solarium. The planning permission was granted in early April³.

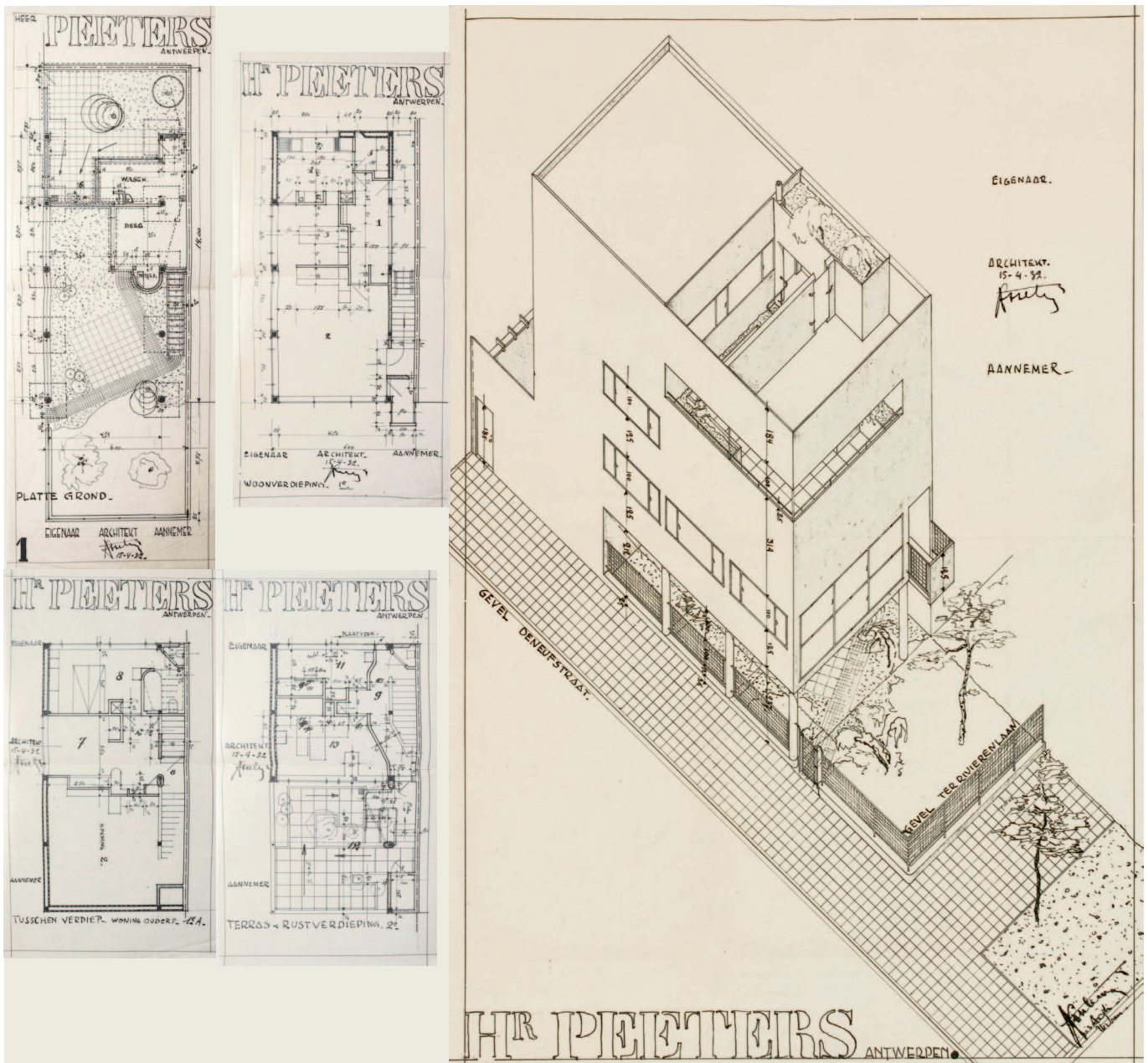
Design Museum, Ghent



Set drawings of April 1932

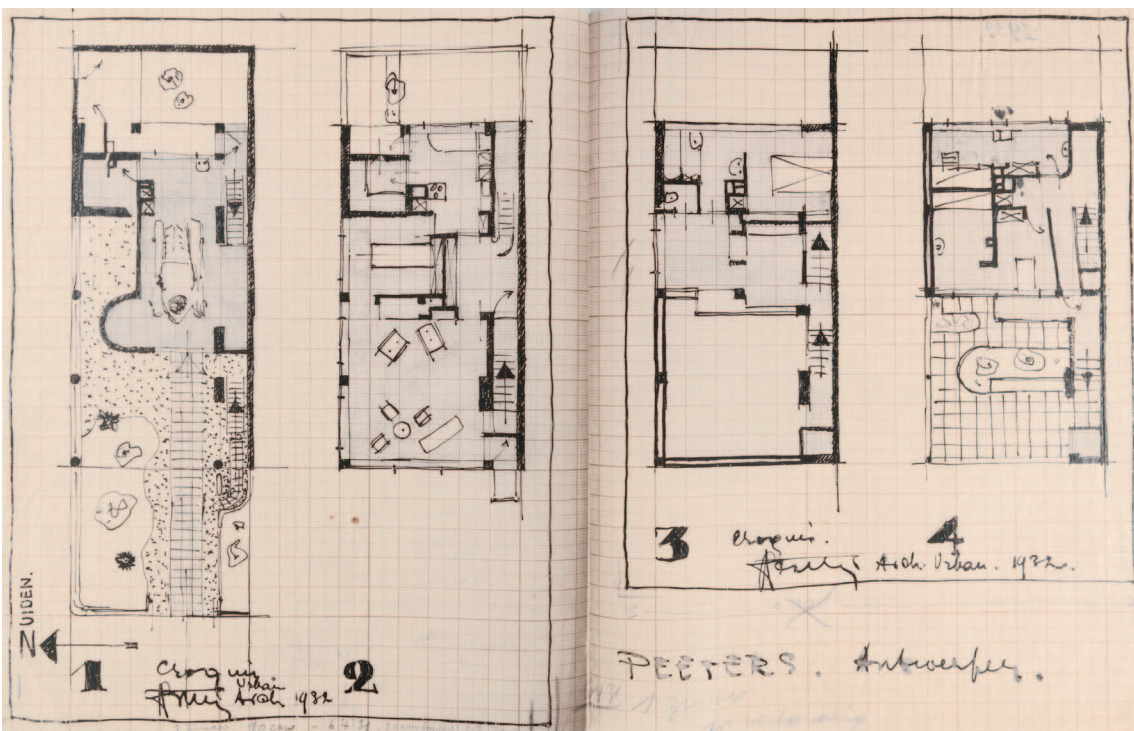
In April 1932 Eysselinck drew a new set of plans, which are more detailed than the building permit and occasionally differ. He probably did this in preparation for tendering the work. The cross-section and six separate views show how much importance he attached to the built-in furniture. On a separate isometric view we can see the spatial qualities of the unoccupied ground floor, the balcony in the front, the roof terrace and the solarium, noting that all these spaces have been removed from the main volume. Eysselinck specified on the plans that he wanted to finish the facades with granulated beige and brown grout spraying. He coloured two sketchy perspectives in watercolour with “beige” for the front and side, “black” for the rear and “russet” for the politis and for some walls of the ground floor. He also indicated in handwriting the shades of “white” on the common wall, “yellow” on the ceilings, except the ceiling of the roof terrace, which would become “blue”. Although Eysselinck provided all possible drawings for execution, for a few months it remained quiet on the building front.

archive Designmuseum, Ghent



Preliminary design

archive Designmuseum, Ghent

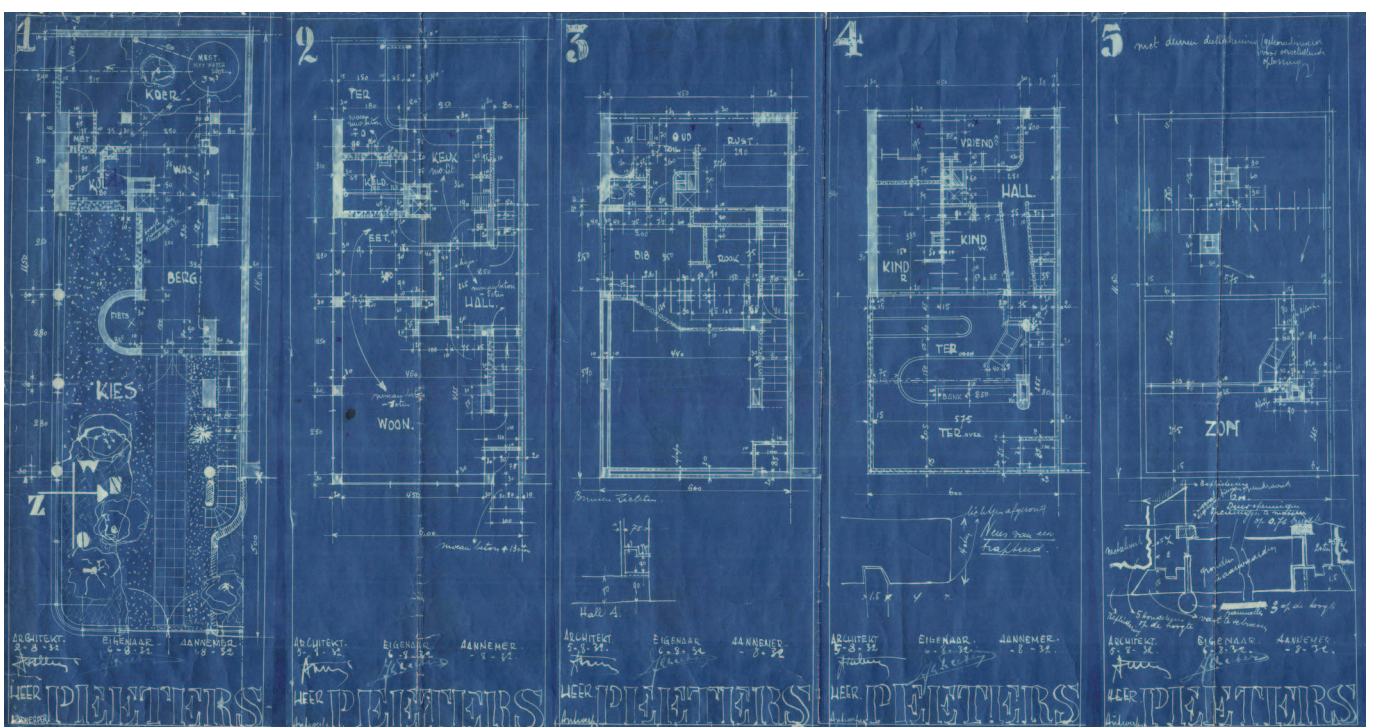


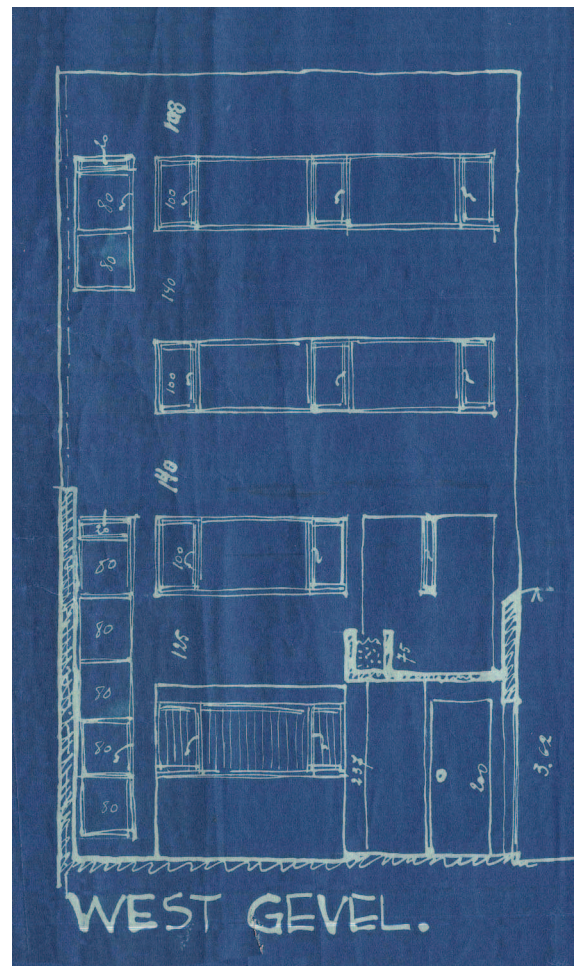
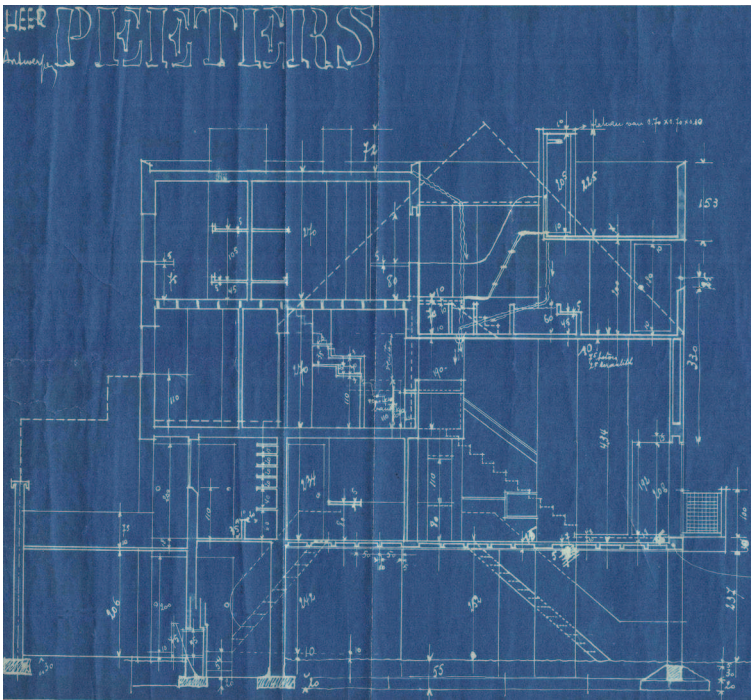
Implementation plans August 1932

The property had been meticulously built according to the drawings by August 1932: the plans of the five floors and of the foundation, the facades, a longitudinal section and an isometric view. The only place where Eysselinck needed to make some adjustments during the construction, were the stairs. The height above the stairs to the entrance was too narrow. Therefore the stairs to the second floor are pushed one step forward. In the drawing, the highest staircase leads from a narrow platform on the roof terrace to the solarium, and it has two changes of direction. In the execution, it was straightened and the landing outside became larger. This change gave the piece of ceiling in the smoking room below the full height instead of the planned 1,9 m. These adjustments are drawn in pencil on the plans at the archives of the Design Museum. Eysselinck also indicated the materials on the plans. The concrete is only reserved for the politis on the ground floor, the slab of the first floor and the lintels. The walls are sealed in small bricks. The construction of the façade is conceived as a skeleton with columns in masonry of 30 cm by 30 cm. The surfaces consist of two walls in stretching bond, separated by a cavity of 10 cm. The walls of the roof terrace and some interior walls, which are not load-bearing, were planned and implemented in larger blocks in pumice concrete (*Schwemmsteine*). There are eight pictures of the yard under construction. In these we can see that the solid steel frames of the windows and doors were bricked in. Curiously Eysselinck labelled some of the built-in furniture as structural work. He had the tops of the desk and of the dining table, the base of the divan and a few shelves of cabinets all caste in concrete. Later the tabletops were coated with rubber and the other sides with plywood.

The architect made a typed specification of three pages and a survey of eight pages. The contract was signed between the client and a local contractor, Jan Horsten-Teysen, in early September 1932. In early April 1933, the architect enumerated a whole list of “works to be carried out as a result of the provisional acceptance”. One of these works entailed plastering the living room down against the ground. This solution without skirting boards in the dining area and the living room is still present.

private archive





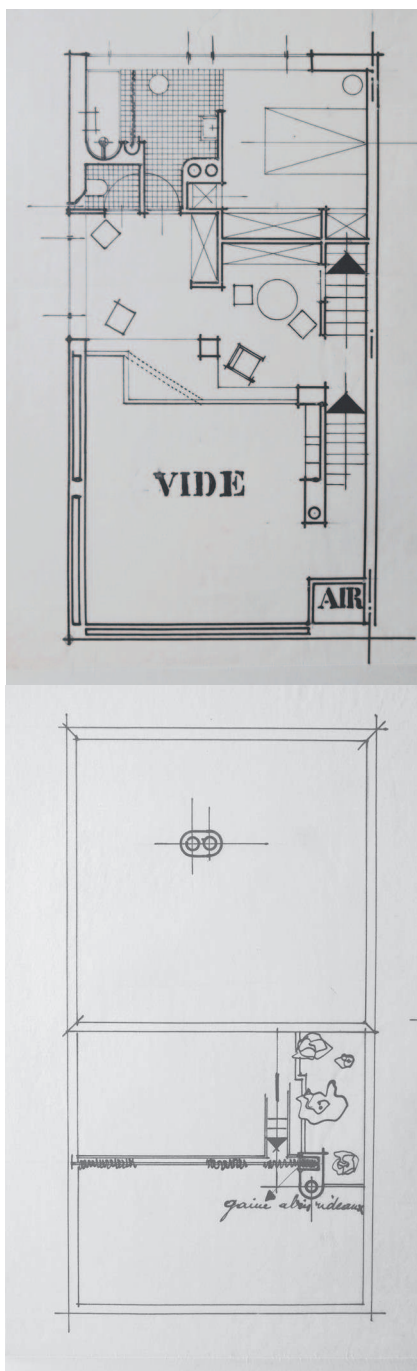
office overlooking the duplex of the living
archive Designmuseum, Ghent

Presentation Drawings

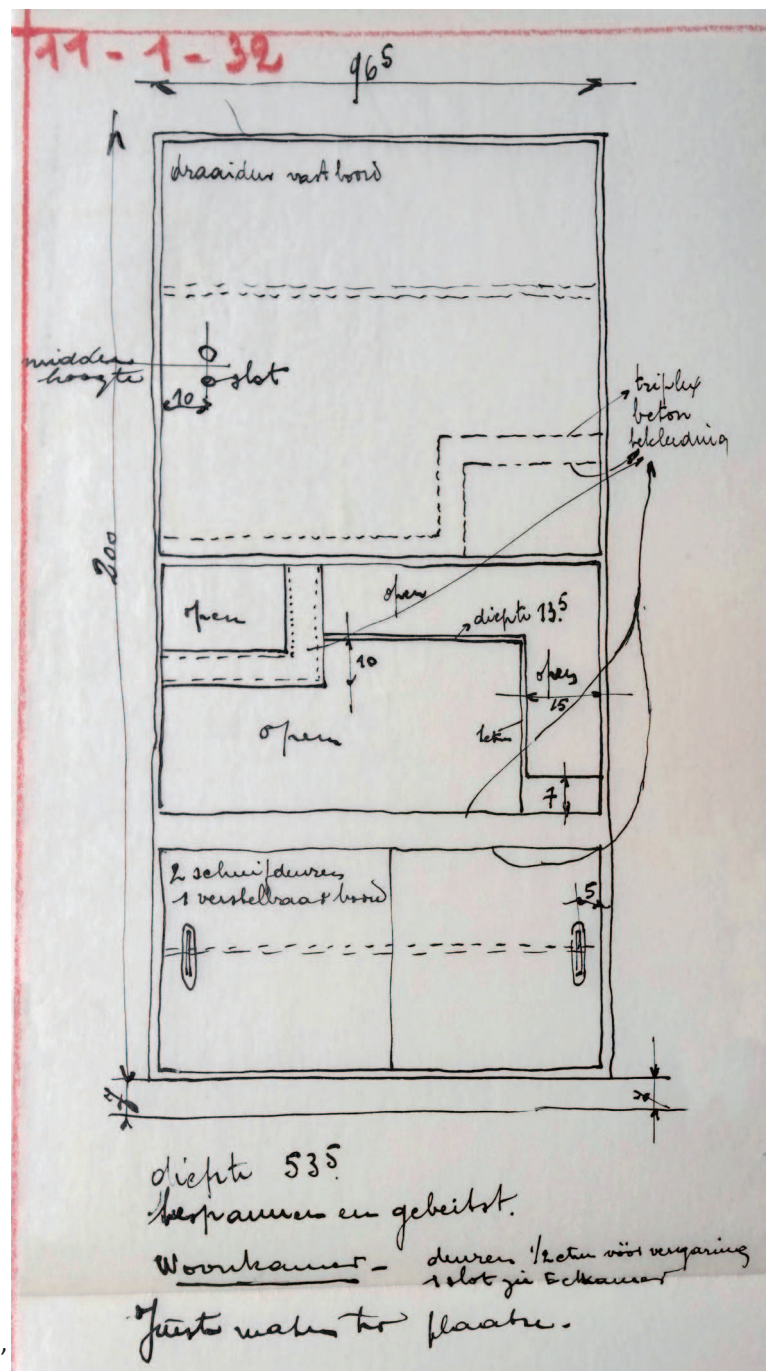
A fifth series of plans shows the five layers. The stairs to the solarium are drawn straight, as they are carried out. These are plans without dimensions and appointment of quarters. The summary statements "Nord", "air" and "vide" are in French. Some accessories have been cleaned up compared to the implementation plan. So the flues are drawn round along the inside. It seems that these are the plans that Eysselinck drew afterwards for a publication.

Interior finish

The drawing to scale 1/20 "Interior Care and finish-furniture -" is dated August 1933. It contains views of the cabinet and the cosy corner in the living room, the kitchen sink and closet in the kitchen, the wardrobe in the master bedroom and the cabinet in the dining area. The latter was executed precisely to the plans. Others differ to a greater or lesser degree. Furthermore, there is quite some built-in storage in the house, which clearly bears the mark of Eysselinck, such as the bookcase and the built-in drawers in the office and the long cabinet in the living room, but they are not present on these drawings.

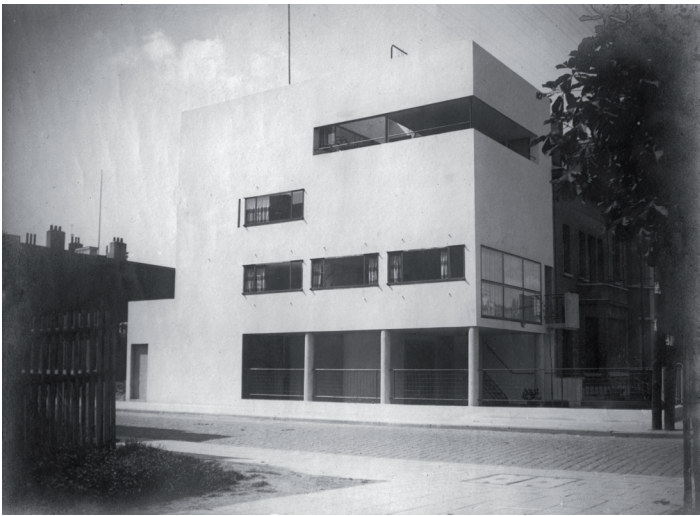


archive
Designmuseum,
Gent



Exterior Photos

A professional photographer took three beautiful black and white photos of the exterior: one focusing on the front, one from the corner and one with the side and the rear. The photos show the home in optimum condition, when it was finished and painted. Through several details - or the lack thereof- the house looks as if it is made from cardboard. The windows are placed in the plane of the walls, without any outstanding list, either on top so as not to drain water on the window, or a sill at the bottom so as not to allow leaking on the facade finish. The facades and parapets of the roof terrace are finished without a capstone or profile. On the cross-section we can see that the walls are cut at 30° at the top and are plastered there. The plaster consists of hybrid mortar and not "simili": neither quartz grains nor crushed stone was added. The colours of the facades were not obtained by the material, but by painting. Eysselinck swapped the colour on some corners of the facades, which increases the sense of immateriality. A colour study by Ann Verdonck⁵ in 2005 revealed that the original colours of the exterior were quite pronounced. So, the rear was painted in black bitumen paint and the side and the front in yellow ocher.



archive Designmuseum, Ghent

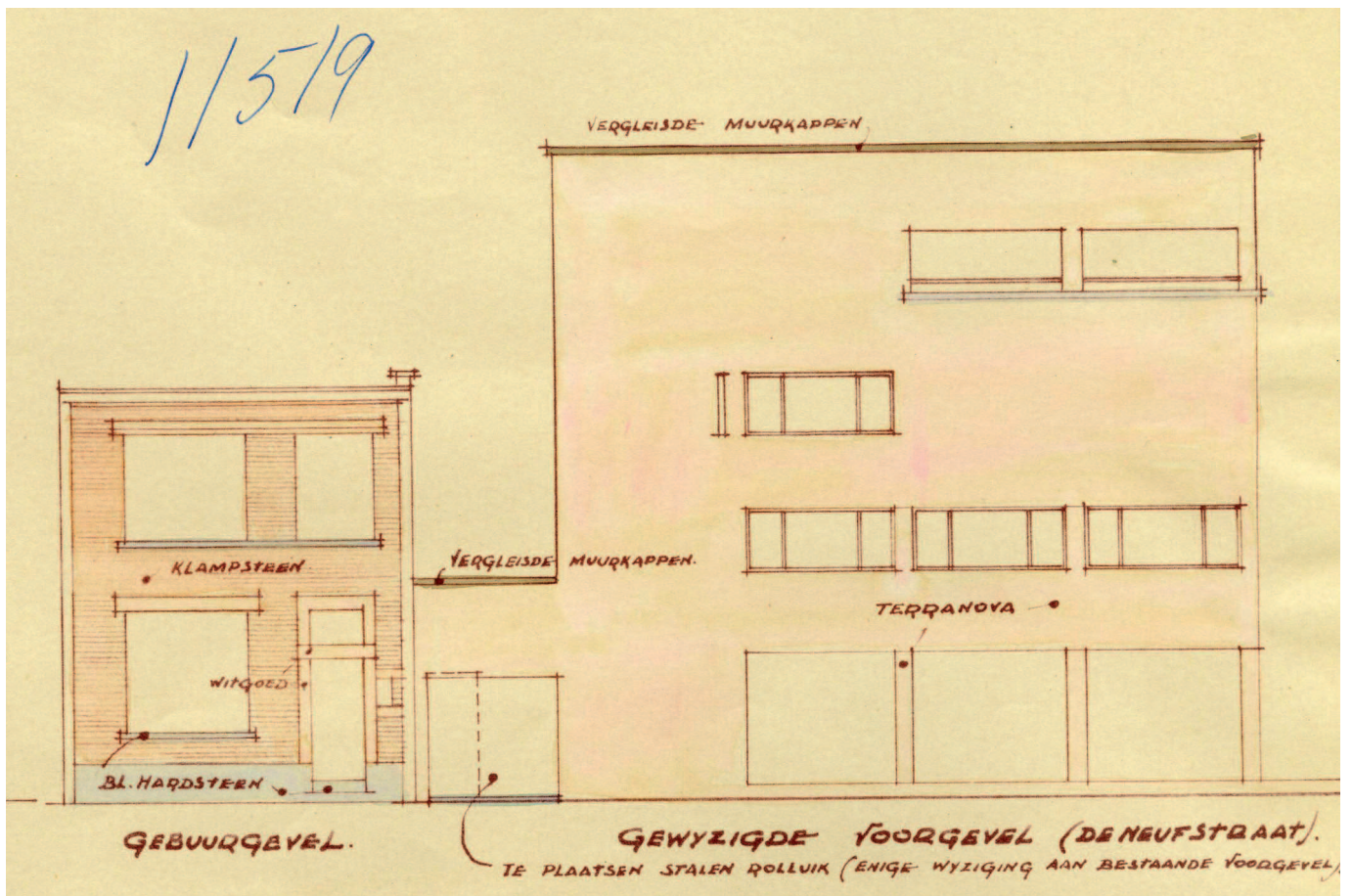


Adjustments up to 1948

During the war a bomb at the entrance of the *Ter Rivierenlaan* damaged the balcony at the front of the house. In December 1942 an application to the Commission for the Country's Reconstruction was made for pulling down this dilapidated balcony⁶. This also led to the closing operation of the opening in the wall and the concreting of the lower steps of the stairs.

The structural details of Eysselinck from the years 1931-32 proved too vulnerable. So, in 1945, he covered his own house with plates and capstones in bluestone. The house Peeters was given wall caps in enamelled ceramic. The parapet of the roof terrace was finished with bluestone. The steel tubes supporting the walls of the solarium were extended to piers of brick. Eysselinck was probably not involved in these changes, appearing on a planning application in 1948 for a garage where the courtyard⁷ had been. The client was still Florent Peeters, but the architect was Adolf De Haen from Borgerhout.

FelixArchief Antwerp



2. NEW OWNERS

Very cramped

In October 1966 the house was sold to Mr. and Mrs. Broos-Aertsen⁸. They had returned from the colony and were looking for a house that was suitable for their family of five children. All the built-in storage was an advantage. The new residents had to extend the house with a bedroom for two children. For this, the covered portion of the terrace was used. The room had a radiator – because the stoves were replaced with central heating - and a sink. Nevertheless, the height is less than 2 m and the children had to go outdoors to their room. The dining room of 2.5 m by 2.5 m with a narrow table must have been very tight for the seven residents! Meanwhile most steel windows were so weathered that most of them had to be replaced in 1988⁹. The new aluminium windows with thermal break were placed back in the plane of the walls and they had about the same layout, except the large window in the front whose horizontal list in the middle disappeared. But the view changed radically since the sections were thicker and the wings swung open differently. The cracks in the plaster of the exterior were covered up by a thin synthetic structure plaster. This gave the facades their white views. A false ceiling concealed the deflection of the concrete slab above the living, in some places up to 9 cm. To make the house cozier, the walls of the dining area were panelled¹⁰.



side wall, state in 2002,
private archive



view from desk to duplex,
state in 2002, private archive
(compare with photo on page 6)

Appreciation

The house was not listed by Flanders Heritage Agency until 1995. The evaluation report emphasizes that the interior, except for the modernized kitchen and bathroom, was well preserved. In 2002, Erik Van Grieken bought the dwelling. In 2004 he employed Sofie Beyen as architect. The walls of the interior were restored: renewal of parts of the plastering, tearing down the panelling and hiding the wooden ceiling. A new bathroom and kitchen appeared. The flat roofs were given new roofing, which was covered with planking on the upper floors. In June 2005, the company Examino presented the report of the technical material and colour research: a book of 83 pages with 56 colour chips and 7 SEM analyzes. Because the existing exterior plastering could not be repaired, and to achieve a minimum thermal insulation of the building, the system Capatect 600 was chosen, namely the packing of the building into 3 cm of expanded polystyrene, finished with a thin plaster structure. The facades obtained color again. Aluminium coverings took the place of the black ceramic ones. When Erik Van Grieken moved to Argentina, he let the house for a while. From mid-2012, it came on the housing market. We bought it at the end of 2013.



3. THE HOUSE IN PUBLICATIONS

In February 1934, a few months after the completion of the house, the first article appeared. Hoste wrote in the magazine *Opbouwen*¹¹ about Eysselinck's own house in Ghent and as well as the house Peeters in Deurne. The latter was shown with the three exterior photos and the drawing of the preliminary draft. Hoste: "The variations in the facades are very nice, for example the pillars, the balcony, the window looking out over the broad avenue which stretches up to the floor of the room. Yet we find this house less pretty than the one in Ghent. Maybe the architect was not allowed to build across the whole site here! He needed three walls to alleviate the rooms while he could do it with two in Ghent. Another problem is that in Deurne the wall that shuts the courtyard, looks like an appendage that does not belong to the rest of the building. "

In the same year the house was the second runner-up of the award Van de Ven. Later on, other properties, which applied the five points of a new architecture of Le Corbusier, shared in the attention and fame. In 1936 the house of Dr. Ley by De Koninck was awarded first prize and in 1937 the *maison de verre* by Paul-Amaury Michel was the first runner-up.

The January 1935 issue of the magazine *Bâtir*¹² shows one of the three exterior photos. Oddly enough, the caption refers to the residence of Eysselinck in Ghent. The text by Pierre-Louis Flouquet also proves that he had the Ghent house in mind when he describes the picture gallery and the gymnastics "track". The editor was, however, well informed about the features of Eysselinck's architecture. "*Ce jeune architecte (..) est un partisan cent pour cent de cette doctrine fonctionnaliste qui propose le logis de l'homme comme une simple "machine à habiter"*". Closely following the client's wishes, the architect is able to achieve "as much as possible with as few resources as possible". This leads to a new design that is stripped of regional and national trends. "*Cette conception avantageuse de l'architecte place en avant l'économie, lequel est désormais seul à déterminer le style et ne le détermine qu'automatiquement. La façade des bâtiments n'étant plus l'expression simple et calme du plan, le problème de la façade significative, souci rongeur des mauvaises architectes, n'est plus même une question.*" The furniture is also economically determined: "*Le plus possible le mobilier est encastré dans les murs, afin d'éviter l'encombrement et de livrer le plus possible de la surface bâtie à la vie.*" Flouquet takes Eysselinck's architecture as an example of the international style, a name that was coined in 1932 by Philip Johnson and Henry-Russell Hitchcock. In the same magazine, in the same year, Pierre-Louis Flouquet interviewed Huib Hoste. Hoste talked about the situation in Flanders in the 1920s and 1930s: "*Parmi les plus purs architectes de la jeune génération, qui, à l'exemple d'un De Koninck, cherchent à s'exprimer sans nulle concession, je citerai surtout Eysselinck, de Gand. Les autres montrent plus de souplesse, prennent plus de liberté vis-à-vis du purisme.*"

The most important mention, however, followed in the 1935 edition of the book *Gli Elementi dell'architettura Funzionale* by the Italian modernist architect Alberto Sartoris. So the house showed up, along with that in Ghent, among the 687 images in the standard work on the 'international style'.

The first decades after WWII had their own late modernism. There was little or no interest in the architecture from 1890 to 1940. *Les Archives de l'Architecture Moderne* were in 1969 the first ones to put this period in the spotlight with an exhibition and catalogue¹³: *Antoine Pompe et l'Effort moderne en Belgique*. For Eysselinck they reused the photo and a part of the *Bâtir* article.

Even in 1997, in the book *Le Corbusier et la Belgique*, the same picture was used.

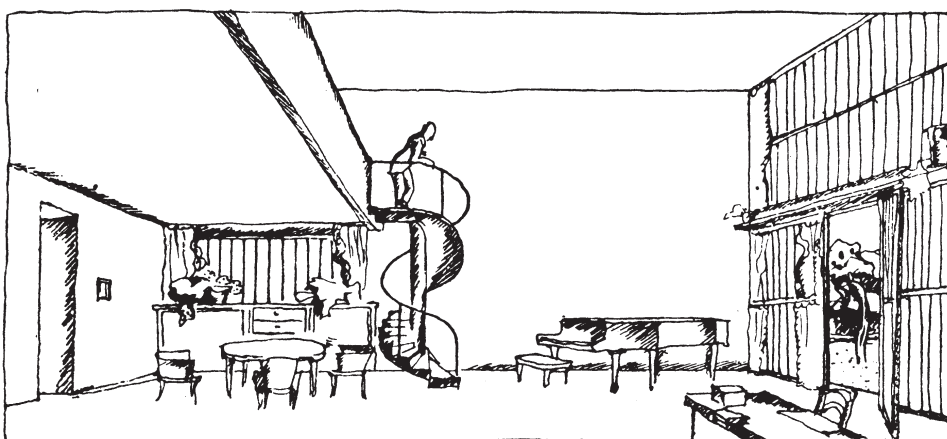
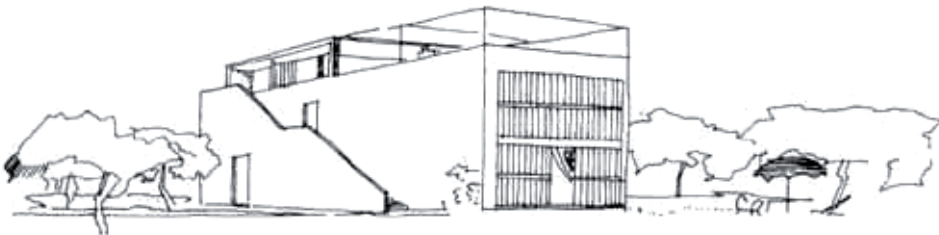
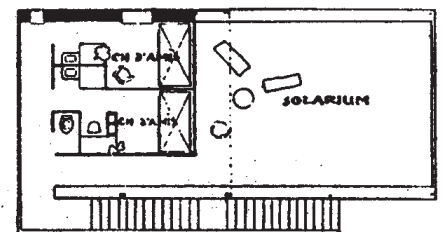
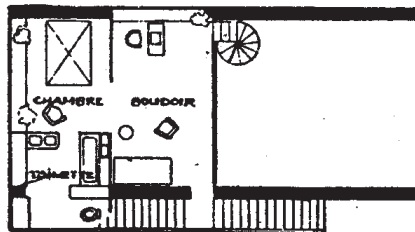
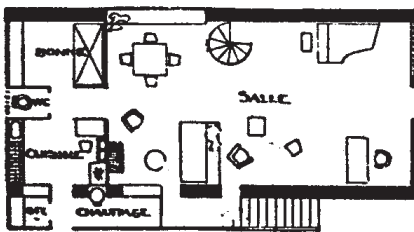
In the last decades of the twentieth century, the house Peeters became known in publications in its white appearance. In the standard *Architectuur in België, Art Nouveau, Art Déco & Modernisme* from 2006 a colour picture shows up with the white wall plastering. The caption of the watercolour sketch of 1932 states that "the architect had a fairly bold colour palette in mind".

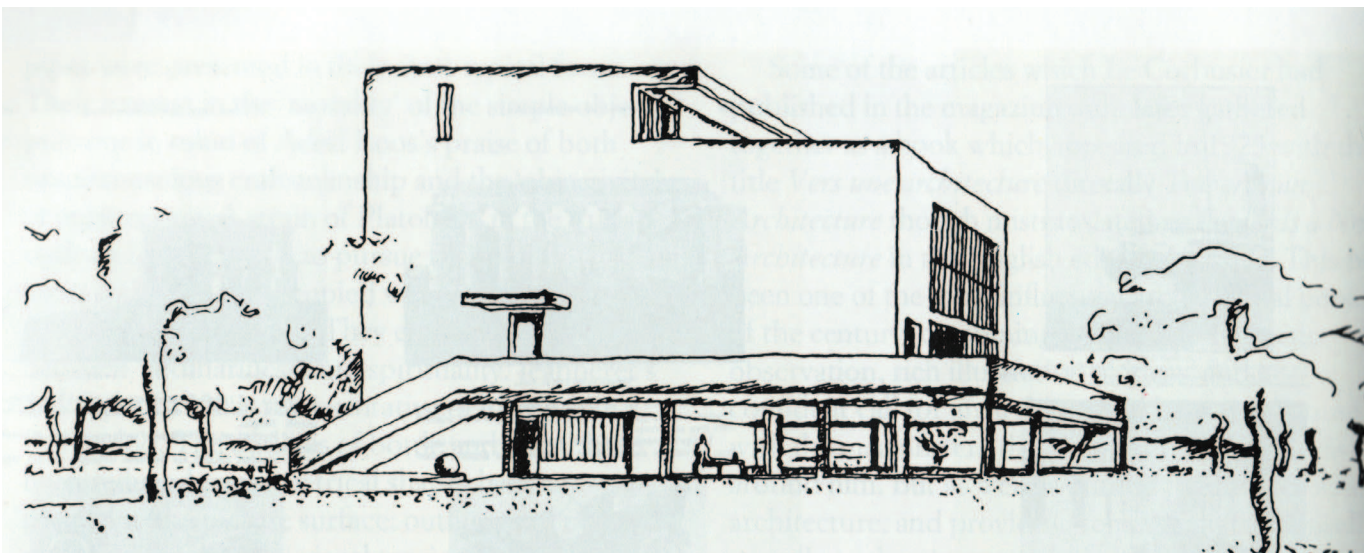
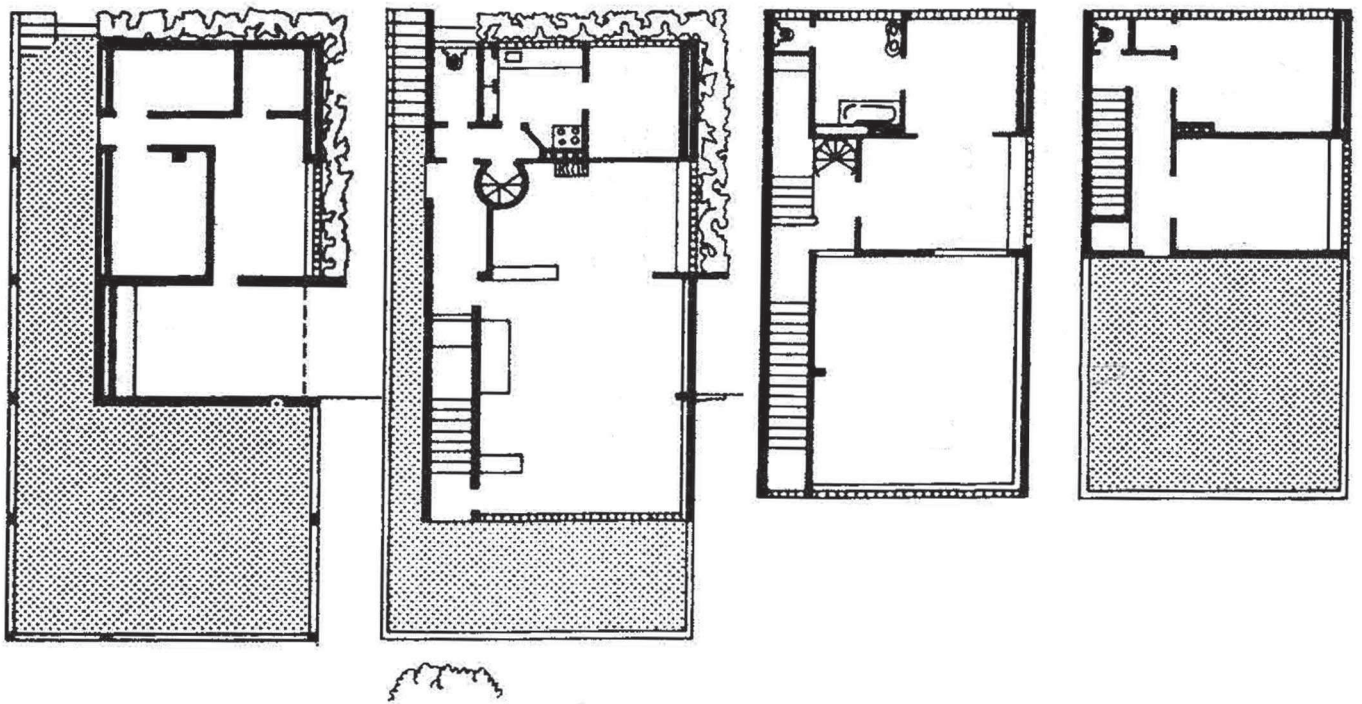
The fact that the exterior was indeed originally painted in bright colours, only came to light in a study by Ann Verdonck, which was published in 2007 in *Monumenten & Landschappen*.

4. CITROHAN

Citrohan I

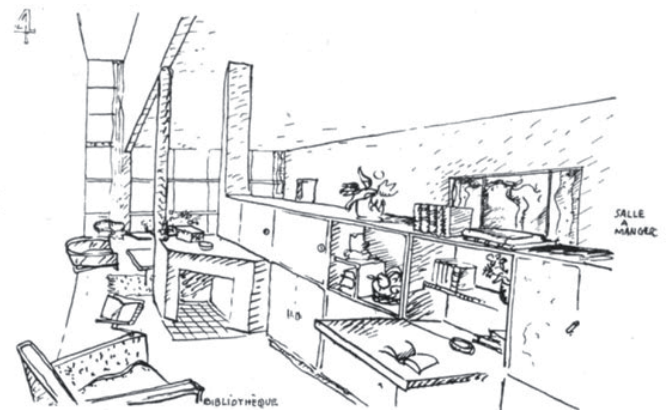
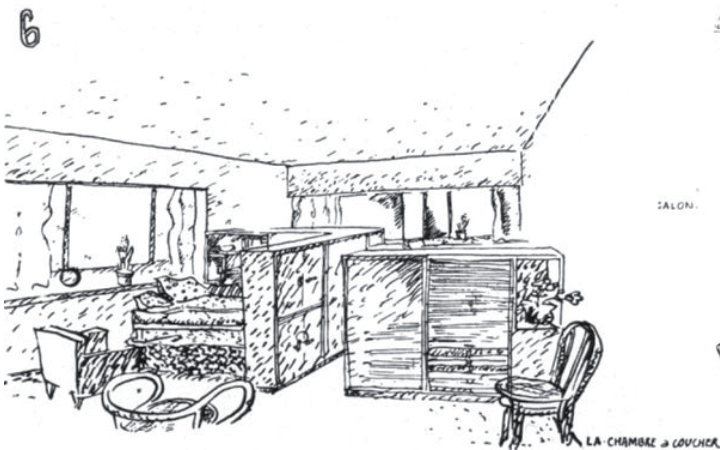
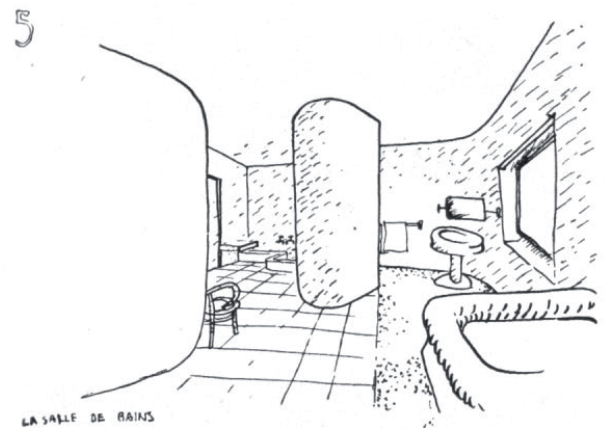
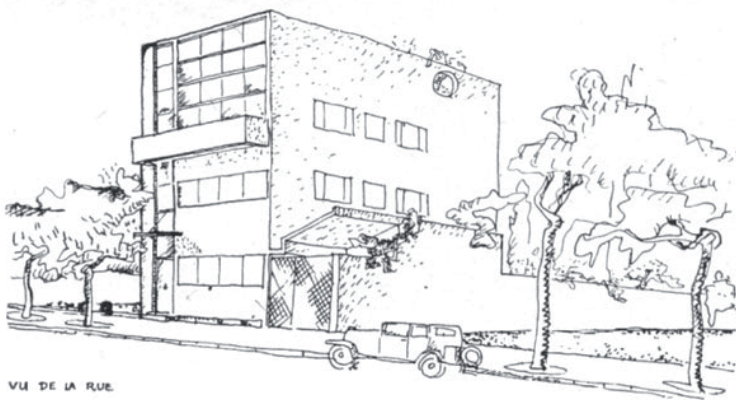
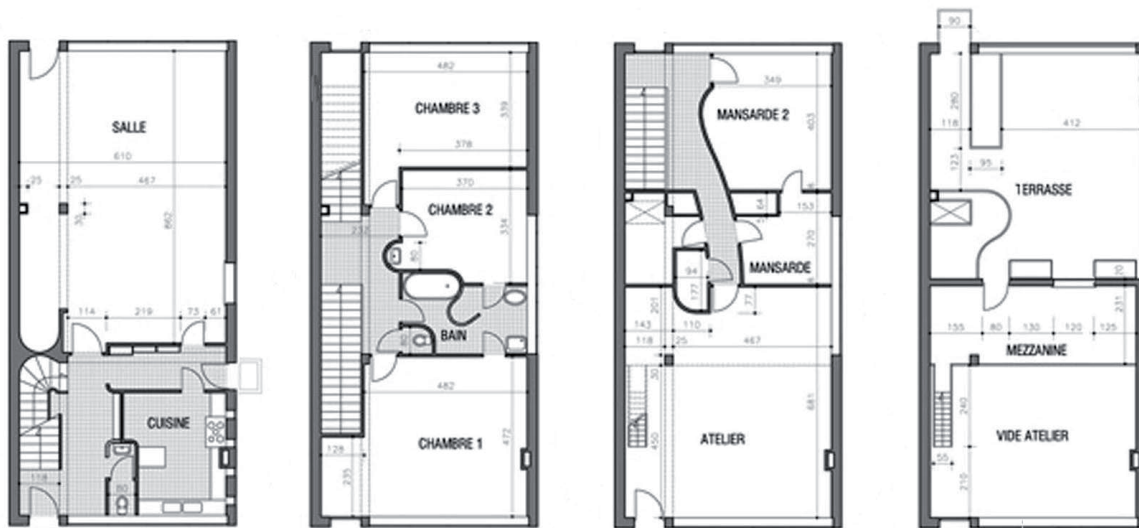
In the early 1920s Charles-Edouard Jeanneret had no architectural assignments. He established the magazine *L'Esprit Nouveau* under the pseudonym Le Corbusier, together with the painter Amédée Ozenfant, and he developed the *Citrohan* type of house. *Le Corbusier: "Maison en série "Citrohan" (pour ne pas dire Citroën). Autrement dit, une maison comme une auto, conçue et agencée comme un omnibus ou une cabine de navire. Les nécessités actuelles de l'habitation peuvent être précisées et exigent une solution. Il faut agir contre l'ancienne maison qui mésusait de l'espace. Il faut (nécessité actuelle: prix de revient) considérer la maison comme une machine à habiter ou comme un outil."* *Citrohan* is conceived as a detached house, a block with windows in the four facades. In the first version, the living room is on the ground floor, a large room to which the kitchen and maids room were connected. For about two-thirds of its floor space it has a double height, with a spiral staircase to the mezzanine. This solution would come from a working class pub in the Rue Babylone in Paris, where Le Corbusier often went to lunch with his nephew Jeanneret. The mezzanine contains a large private section with boudoir, bedroom and bathroom. The exterior staircase, which also went to the guest room and solarium, is Mediterranean.





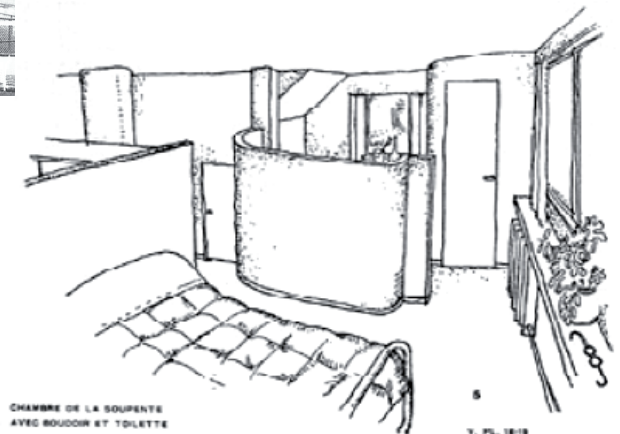
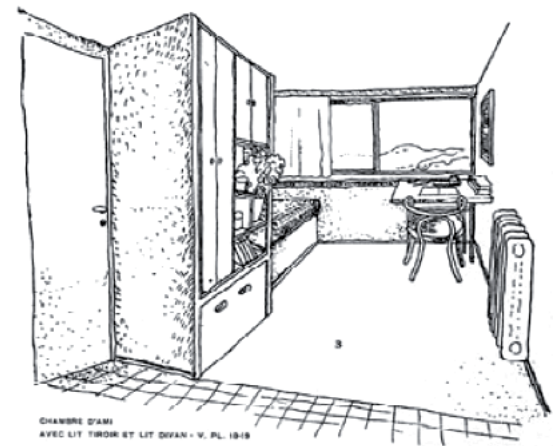
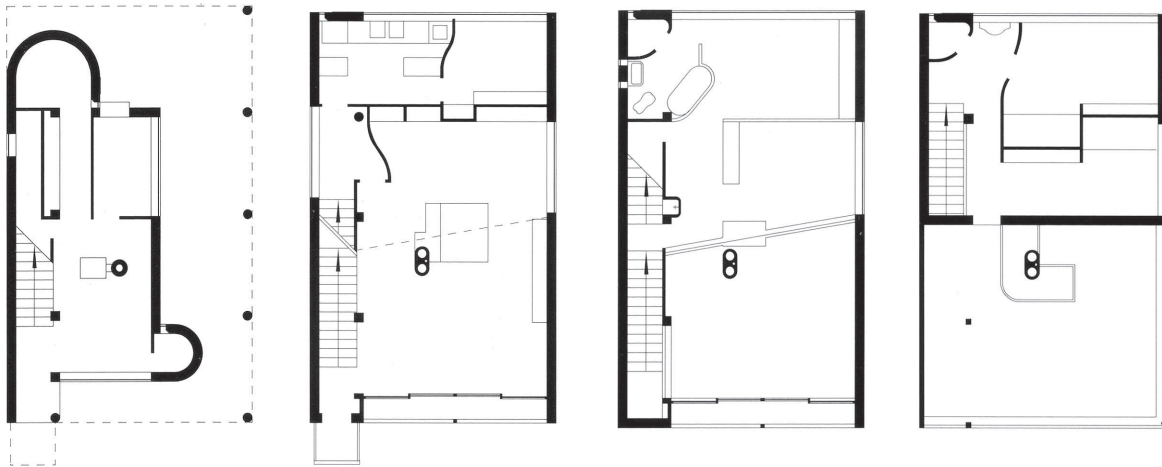
Citrohan II

A plaster model of the second version was presented in 1922 at the *Salon d'Automne*, an annual art exhibition in Paris. Every floor is lifted one layer and the house now stands on columns, which were still square in cross section. There is a terrace above the living room on the first floor. Except for a staircase to the terrace, all stairs are now inside the house. Internally the block is divided into four layers, four bays and two naves, one for the premises and an aisle for the concatenated stairs. In the bottom layer there are three bays, in the next two layers four and in the upper layer two. Le Corbusier described the method of construction "*ossature de ciment, cement gun. Murs en membranes de 3 cm en ciment projecté sur tôle déployée laissant un vide de 20 centimètres.*" Eysselinck quoted these words literally in his first working drawings for the house Peeters. At this time he probably had no experience whatsoever of working with this method.



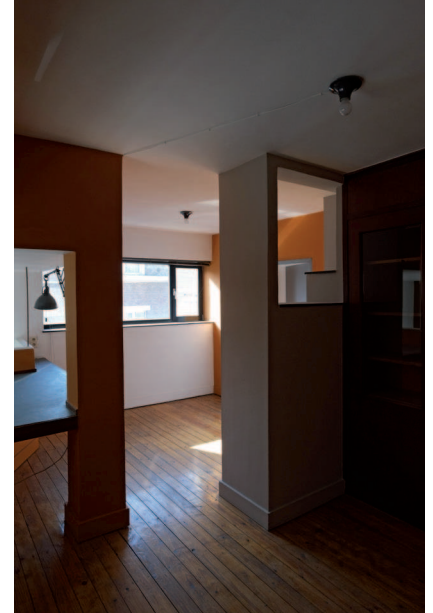
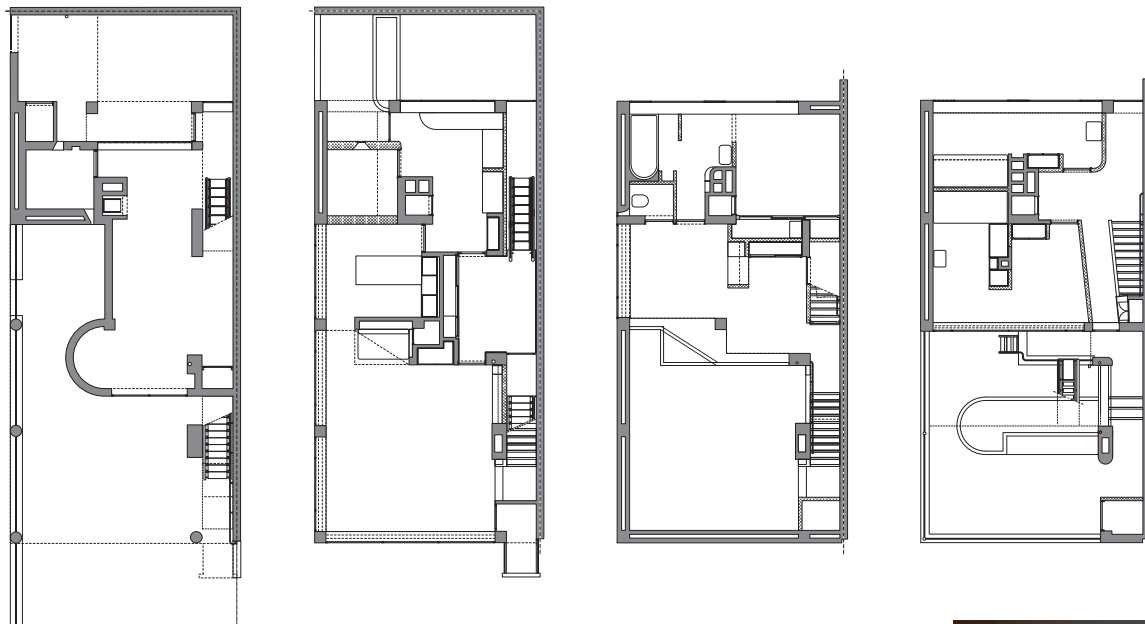
House Guiette

The only building by Le Corbusier in Belgium is the house Guiette. The Antwerp painter subscribed to *l'Esprit Nouveau* and approached the architect after visiting his *Pavillon de l'Esprit Nouveau* at the *Exposition Internationale des Arts Décoratifs* in Paris in 1925. Contacts were made by correspondence and Paul Smekens acted as supervising architect. Le Corbusier based the concept on the type of *Citrohan*, over a width of 6 m, "according to our principles, we wanted to make an envelope for the home, which unites and calms everything, within itself (without excesses) a complex and flexible plan." As in *Citrohan* the stairs are conceived as a 'Jacob's Ladder'. They are situated alongside the left common wall. The pilotis were left out as Guiette opted for a sitting room on the ground floor, properly connecting with the garden. The double height room was moved to the second floor and used as an artist's studio. The studio's mezzanine is in communication with the roof terrace. Le Corbusier visited the property only in May 1927 to resolve the "important matter" of the colours on the walls.



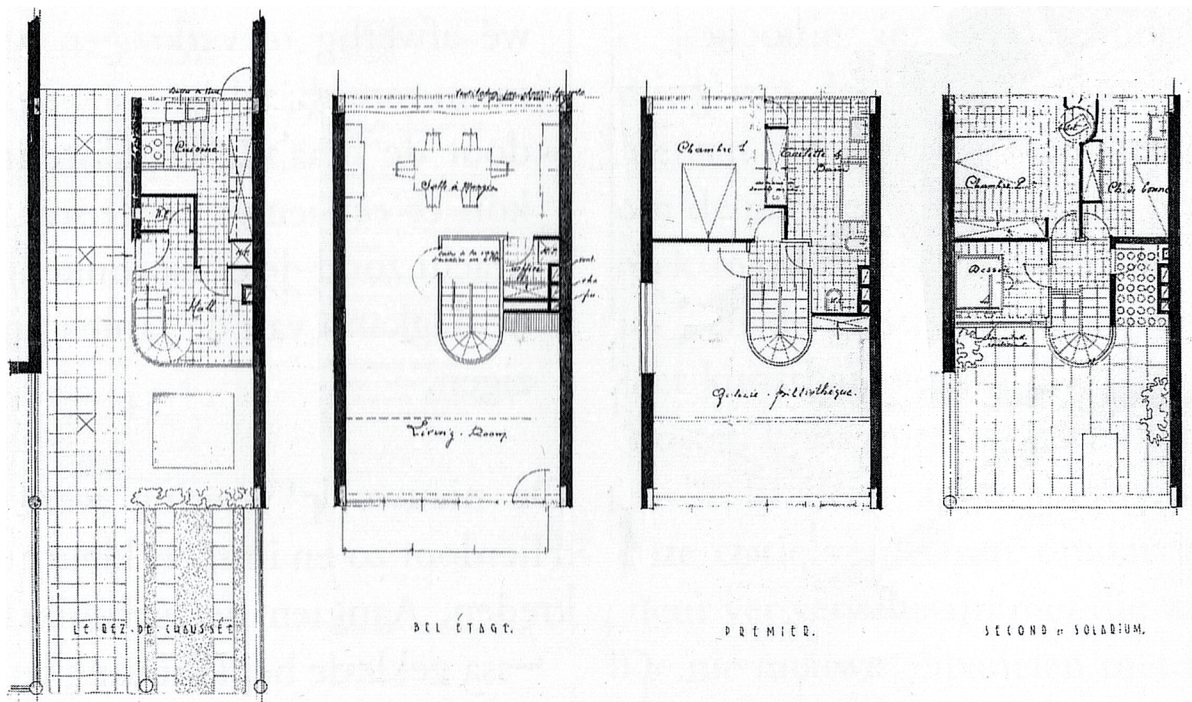
Weissenhofsiedlung

On July 23, 1927, the *Weissenhofsiedlung* in Stuttgart opened. It would mobilize more than half a million visitors. With this experimental residential area with 60 residential units in 21 buildings, designed by 17 European architects, *the Deutsche Werkbund* wanted “to pilot the worker and housewife in the new times”. The district was part of a major exhibition on *Die Wohnung* and *Das internationale Neues Bauen*. At the opening there were still adjustments to be made to the two buildings by Le Corbusier: an experimental two-family dwelling, where sleeping and living took place in the same space, and a *Citrohan* house. Because, unlike Citrohan II, the external stairs and the terrace are no longer built around the house, it has become a clear concept: a box on legs. The simple volume is enlivened by the small projection of the balcony near the stairs and by the indentation of the roof. The two semi-cylindrical expansions on the ground floor have no special functional explanation, they emphasize the design freedom that Le Corbusier could afford by the use of the concrete skeleton. As in the house Guiette, we find curved walls on the floors, a smooth way to optimize the circulation and the equipment.



House Peeters and Citrohan

On his honeymoon in 1930 Eysselinck visited the Weissenhof. In the same year he met Le Corbusier at the *Congrès Internationaux d'Architecture Moderne*. The house Peeters, which Eysselinck was commissioned to design in early 1932, is almost a copy of the property on the Weissenhof and therefore it is the best direct imitation of it in Belgium. By the implantation on a corner plot he could fit *Citrohan* into the urban fabric. So it became a house with the living area on the first floor, a type that was widespread in the interwar period in the outskirts of the big towns in Flanders. However, especially the interior looks different from the example. Eysselinck, just like Le Corbusier, was very involved in the interior. But where space at Le Corbusier evolves freely through the house and between and above the building elements, Eysselinck rather used a lot of storage to divide that space. Here we notice Eysselinck's preference for a succession of spaces with a square floor plan. The living room is really a perfect cube: 4,4 x 4,4 x 4,4 m (on the plans by Eysselinck: 4,35 x 4,40 x 4,34 m). The library area is 2,5 x 2,6 x 2,5 m. Eysselinck's approach is more decisive than that of Le Corbusier: he wanted to give every piece of clothing, every book, every piece of household its own place. Other changes indicate the preference of Eysselinck for domesticity: the window in the living room does not have the full double height, but only the lowest 2 m, and the bedroom is separated by a door. As in his own house, Eysselinck placed a solarium on a part of the roof terrace, which has there the height of 2 m.



La maison de verre by Paul-Michel Aumery

When the newly graduated Paul-Aumery Michel designed his own house in Ukkel in 1935, he used the facade of the house of the Weissenhof with the high window of the living room as an example. He also followed approximately the lay-out of the premises on the floors. As in the house Peeters the left wall is in common and the right one stands free, at least from the first floor. Because the stairs are in the middle of the house, we can't speak of a *Citrohan* house. Michel was also influenced by the *maison de verre* by Pierre Chareau in Paris. So, almost the whole rear is constructed in glass bricks, in order to avoid the neighbours looking in. The house was the first runner-up of the prize Van de Ven in 1937, when the house of Verplancken by Eyszelinck was awarded first prize.

5. INTERIOR

Built-in furniture

Where the architecture of the house Peeters is largely indebted to Le Corbusier, the interior testifies to an independent position of Eysselinck. He generated an independent idiom, which we also find in the homes De Waele, Eysselinck and Fonteyne. The cabinets in Oregon pine of the house Peeters are varnished and so more artisan and less modern than those on the *Meister Wohnungen* in Dessau, or in the Sonneveld House in Rotterdam, which are painted in bright colours. Sometimes, as in the cozy corner, they follow the tradition of the *Arts and Crafts* movement. Yet every decoration was omitted. Through study tours in 1927 and 1929 to the Netherlands Eysselinck had come in contact with buildings of *de Stijl* movement¹⁴. He used the free composition of the parts, but worked in a far less ethereal style than Rietveld. Like the Flemish architect and furniture designer Huib Hoste, Eysselinck proved that a certain solidity can be associated with different sizes of the parts and offsets in width, depth and height. Typical of his style are the dining tables, which are supported by one thin tube and by the wall along the short side. The top is in concrete, finished with rubber. The tabletop in the office of the house Peeters was also made in concrete and so processed that it is integrated to the composition of walls and floors. Even more exceptional is the shape of the shelf in the built-in drawers in the office, with two angles, so it consists of a horizontal section, followed by a vertical portion and a lower horizontal section. It also is executed in the carcass, in concrete slabs, and was covered with triplex to integrate it with the rest of the cabinet. Eysselinck had also designed a shelf like that for the cabinet in the living room, but that idea has never been carried out. In the contemporary discourse of Eysselinck's architecture we find the term "a dwelling machine". In the case of this architect, however, the component standardization is not present. That is the reason we can't really compare the house to a car, but rather to a bespoke suit sewn by a tailor.



Hall

The walls of the entrance are lined with marble slabs, in three layers with black horizontal stripes. The floor is made of the same marble with a circumferential black stripe. The total height is only 2.10 m. These elements give the room the effect of a shrine. So inside this house, which outside measures up to the most extreme demands of modernism, we discover a space with art deco tendencies.

Floors

The floors in the service areas are of high quality: tiles 17 cm x 17 cm in black marble in the studio, tiles 30 cm x 30 cm in white veining Belgian blue in the toilet and the bathroom and flamed tiles 10 cm x 10 cm in the kitchen, type Winckelmans, laid in a checkerboard pattern of yellow and brown. All the residential premises had linoleum flooring, sometimes on a concrete floor, sometimes on a wooden one. Recent research by the author of this article reveals that the colours of these linoleum floors were dark: hunting green in the sleeping rooms and on the stairs, Prussian blue in the office (and the desktop) and maroon in the dining and the living room. The first two match with the colours 'bottle green' and 'petrol' by the brand Marmoleum.

Interior doors

A carpenter made the interior doors in softwood. They all have the same structural width: 76 cm. Between the entrance and the kitchen and between the office and the landing they are filled with patterned glass, the others are covered with thin plywood. The execution plan contains a detail on an actual size in which the door cadres lie in the plane of the wall. In the execution the entrance door in the living room is completely level into the wall, and this gives the room an abstract impression, especially since there are no skirting boards. Eysselinck used no door handles but wooden balls as tractors and snappers as closers, a simple and effective system with a typical sound.



Stairs

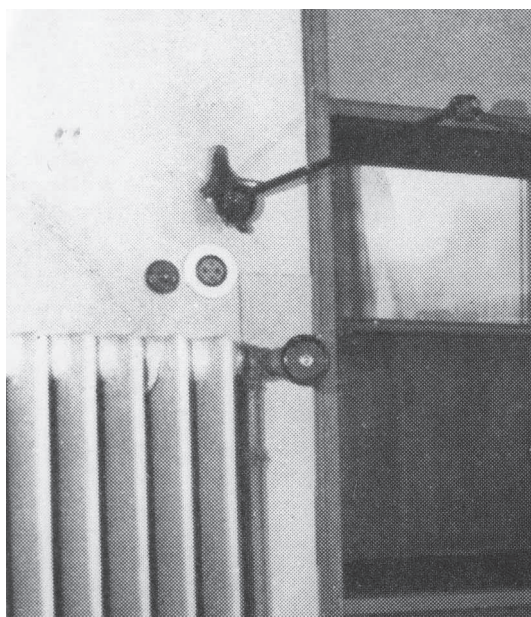
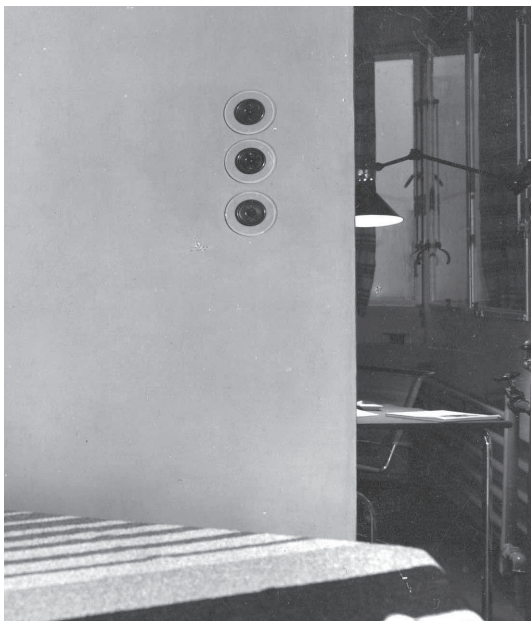
The stairs most commonly used, the ones from the first to the second floor and from the second to the third floor, are in timber. The steps used to be covered with dark green linoleum and noses with angles in thick leather, which were fastened with rows of nails. Remnants of these are still present.

There are also three metal stairs: the outside stairs to the hall on the first floor, the one of the studio on the ground floor to the entrance hall, and the one from the roof to the solarium. The riser of these last two is significantly higher than normal. This stairs lean towards those in factories and boats. The materials - pipes and steps in steel plates with the motif of lowered rhombi - and the construction are industrial. Nevertheless all stairs bear the hallmark of the work of Eysselinck.



Electricity and lighting

From the beginning, the house Peeters was given a full electrical installation with conductors in steel pipes and junction boxes of ACEC between the wooden beams of the floors. In the service rooms (meter cupboard, boiler room, pantry) they are in sight, in the other rooms hidden. There is one original switch preserved in the meter box, in bakelite. It was made by the firm CAW (*Caspar Arnold Winkhaus electrical Fabrik*). Furthermore there are some cylindrical steel wall boxes behind the other switches. No pictures of the finished interior of the house Peeters remain. The interior photos (in black and white) are from Eysselinck's own house, which was built a year earlier, showing us the switches and sockets. These in the living and dining room had a central portion in black bakelite or porcelain, and a round glass cover. The firm THPG still manufactures replicas of this equipment, as a matter of fact with the mechanism of CAW. The simple ceiling lamp in the dining area is still original, and so are two wall lights, one in the office and one in the children's bedroom. They are scissor lamps type MIDGARD 112, designed by Curt Fischer and produced in the *Thuringian Werkzeug und Maschinenfabrik*.



- 1 Alberto Sartoris, *Gli Elementi dell' Architettura Funzionale*, Milaan, 1935 (second edition)
- 2 Ann Verdonck & Marc Dubois, 'de woning Peeters in Deurne (1932-1934): een Vlaamse 'machine à habiter', *M&L / Monunenten en Landschappen*, 26 (2007) 5, p. 4-21.
- 3 FelixArchief, Antwerp.
- 4 The Eysselinck Archive is located in the Design Museum in Ghent. Some of the original prints ended up at Yves De Bont via the successive owners.
- 5 Examino cvba (Hugo VandenBorre & Ann Verdonck), *Woning Peeters, arch. Gaston Eysselinck, Deurne 1932, Materiaaltechnisch- en Kleuronderzoek*, Lovendegem, 2005.
- 6 & 7 FelixArchief, Antwerp.
- 8 sale deed executed on June 28, 2002 by notary François Clippel.
- 9 indication in the aluminum profile of the double glass.
- 10 statement of the previous owner, Erik Vangrieken.
- 11 P.-L. F. (Pierre-Louis Flouquet), 'Gaston Eysselinck, par le rationnel atteindre le poétique', *Bâtir*, 26 (1935) p. 18
- 12 Huib Hoste, 'Werk van G. Eysselinck', *Opbouwen*, 2 (1934), p.17-22.
- 13 Maurice Culot & François Terlinden, *Antoione Pompe et l'Effort Moderne en Belgique 1890-1940*, exhibition catalog of the 'Archives de l'Architecture Moderne', Ixelles, 1969, p. 121-122.
- 14 Marc Dubois, 'Aansluiting bij de Europese avant-garde, studiereizen van de Vlaamse architect Gaston Eysselinck in Nederland', 1927 & 1929', *Eigenbouwer*, 3 (2014), p. 19-29.

photos of the property by the author

